

COPY
100
85910

NO COPY DELIVERED TO THE
JUN 8 - 1900
Music Department

TO
Mrs. Clara Huck.
(Chicago, Ill.)

Three
SONGS
for

Soprano or Tenor

BY
Franz Abt.

OP. 612.

- No. 1. Spring's awakening. 35¢
(ROSENZEIT.)
.. 2. Love's Riches. 35¢
(LIEBGHENS REICHTUM.)
.. 3. In Thuringias Woods. 35¢
(IM THURINGER WALD.)

Complete 75¢

NEW YORK
G. SCHIRMER, 35 UNION SQUARE
Copyright 1884 by G. Schirmer.

SPRING'S AWAKENING.

(ROSENZEIT.)

FRANZ ABT.

Vivace.

VOICE. *mf*

Am Rain und in den He-cken blüht's roth und weiss zu
The trees, the fields the hedg-es Are decked with blos - soms

PIANO. *mf*

p

Hauf — und Vo - gel - lie - der we - cken stets neu - e Knos - pen auf. *All.*
gay — And buds from sleep a - wak - en A - rous'd by song - bird's lay. In

cresc. *p*

üb - rall blüht's: sist Ro - sen - zeit! Mit sü - ssen Düf - ten weit und breit mischt sich der Nach - ti -
Na - ture all to life is stirred and on the mid - night's per - fumed air The night - in - gales sweet

p *cresc.* *p*

Moderato.

f

gall Ge - tön. Die Welt — ist doch wun - der schön, ist doch
note is heard. O world — thou art won - d'rous fair thou art

tr. *dim.* *poco rit.* *f*

rit.

wun - der = wun - der - schön! — Die Welt — ist doch wun - der schön, ja wunder = wunder - schön!
 won - d'rous won - d'rous fair! — Oh world — thou art wond'rous fair yes wond'rous wond'rous fair

a tempo.

Piu moderato.

mf

Den Klang von Hochzeits - glo - cken ver -
 Far wed - ding bells gay ring - ing to

rit. p

p *pp*

weht zu uns der Wind. Du mit den gold' - nen Lo - cken, hörst du's, ge - lieb - tes
 us the breezes bear, Ah dost thou heed their im - port Thou with the gold - en

p *pp*

p a tempo. *cresc.*

Kind? — Dort blüht ein Glück: 'sist Ro - sen - zeit! Mit sü - ssen Duf - ten weit und breit
 hair? — In na - ture all to life is stirred, And on the midnights per - fumed air

p a tempo. *cresc.*

Moderato.

p *f*

mischt sich der Nach - ti - gall Ge - tön. *Die Welt — ist doch*
The night-in-gale's sweet note is heard. *O world — thou art*

p *dim.* *poco cresc.* *f*

cresc. *f* *rit.*

wun - der - schön, ist doch wun - der - wun - der - schön. — Die Welt — ist doch wunder - schön, ja
won - d'rous fair, thou art wond'rous won - d'rous fair. — O world — thou art wond'rous fair yes

cresc. *f* *rit.*

wun - der - wun - der - schön!
wond'rous wond'rous fair!

a tempo. *f*

Più lento.

p

Mahnt dich der Glo - cken Schal - len, dass wir noch fern vom Ziel? — Dem
And do the bells not warn thee that we are far be - hind? — That

p rit. *p*

Stile

poco piu animato. *rit. f* *mf a tempo.*

Glück ent-ge-gen wal-len ist auch schon Won-ne viel! — All-üb-rall blüht's: sist
 we must be u-nit-ed Ere we true bliss can find! — In Na-ture all to

p

Ro-sen-zeit! Mit sü-ssen Dief-ten weit und breit mischt sich der Nachti-gall Ge-tön.
 life is stirred And on the midnight's per-fumed air The nightingale's sweet note is heard

p

Piu Moderato.

Die Welt — ist doch wun-der-schön, ist doch wunder-wun-der-schön! — Die
 Oh world — thou art wond'rous fair thou art wond'rous wond'rous fair — Oh

dim. rit. f

f rit. a tempo.

Welt — ist doch wun-der-schön, ist doch wunder-wun-der-schön!
 world — thou art wond'rous fair thou art wond'rous wond'rous fair!

f rit. f

LOVE'S RICHES.
(LIEBCHENS REICHTHUM.)

FRANZ ABT.

Moderato.

VOICE.

PIANO.

p *cresc.* *dim.*

cresc.

p *cresc.*

f *p*

p *cresc.*

p *cresc.*

Der Him - mel hat die Son - ne, und Per - len hat das
The sun is in the hea - vens the pearl is in the

Meer, die Er - de hat die Blu - men, doch, Lieb - chen, du hast
sea, The earth is strewn with flow - ers, But I my love have

mehr! Die Blu - men und die Per - len, der Son - ne gold' - nen
thee! The pearls and all the flow - ers, the sun - light's gold - en



Strahl, die rei - chen Schät - ze al - le be - si - t - z - est du zu - mal.
beam, To lend thee all their beau - ty they one and all do seem

f *p*
Dein Au - ge leuch - tet son - - nig, in
Thine eyes glance beams of sun - - light, thy

poco rit. *f* *p*

mf *cresc.*
Ro - sen blüht dein Mund und al - ler Per - len
lips are ro - - sy red of all the pearls, the

f
schön - - ste ruht dir im Her - zens - grund. Dein
pur - - est has in thy heart its bed Thine

p
 Au - ge leuch - tet son - nig, in Ro - sen blüht dein
 eyes glance beams of sun - light, thy lips are ro - sy

pp

sf
 Mund und al - ler Per - len schön - ste ruht
 red. Of all the pearls, the pur - est has

sf

p dim.
 dir im Her - zens - grund, ja, al - ler Per - len
 in thy heart its bed of all the pearls, the

p dim.

pp
 schön - ste ruht dir im Her - zens - grund.
 pur - est has in thy heart its bed.

rallent.

IN THURINGIA'S WOODS.

(Im Thüringer Wald.)

FRANZ ABT.

Moderato leggiero.

VOICE. 

PIANO. 

mf *p* *cresc.* *ten. pp* *rit.*

1. In dem
1. In Thu.

Thü - rin - ger Wald, wo die Erd - bee - ren blüh'n da weiss ich zwei
rin - gi - a's woods where the straw - ber - ries grow, There know I two



Lip - pen, die wür - zi - ger glüh'n. Da leuch - ten zwei Au - gen so
sweet lips with love all a - glow; Two eyes there are spark - ling so



klar und so hell, wie die Son - ne sich spie - gelt im sil - ber - nen
clear and so bright that they ri - val in beau - ty the sun's daz - zling



poco rit.

p
Quell. Da lockt ei - ne lieb - li - che Stim - me, das halt
light. There rings a sweet voice that with mu - sic im - bued

p *mf*

rit.
wie der Vö - gel Ge -
Is like sing - ing of

p *poco rit.* *rit.*

p a tempo. *rit.*
sang in dem Thü - rin - ger Wald, wie der Vö - gel Ge - sang in dem
birds in Thu - rin - gi - an wood Is like sing - ing of birds in Thu -

p a tempo. *rit.*

a tempo.
Thü - rin - ger Wald.
rin - gi - an wood.

a tempo. *p* *mf* *p* *dimin.*

2. In dem Thü - rin - ger Wald, wo mit Au - gen so treu das
 2. In Thu - rin - gi - a's woods where the ten - der eyed deer, at

p

Reh vor dem Jä - ger flieht zit - ternd und scheu, da
 sound of the hun - ter flees tremb - ling with fear, once

p *mf*

floh mir vor - ü - ber das lieb - lich - ste Bild, — mit
 fled there past me a most beau - ti - ful sprite, — on

Fü - ssen so zier - lich, mit Au - gen so mild. Das
 dain - ti - est feet and with eyes won - d'rous bright And

poco rit. *p*

hat mich be - zaubert, und fang ich's nicht bald,
if my per - suit she much lon - ger e - ludes

p *mf*

so ver - irr' ich mich
Then I'm sure to be

rit.
p *poco rit.* *rit.*

noch in dem Thü - rin - ger Wald, so ver - irr' ich mich noch in dem
lost in Thu - rin - gi - a's woods, Then I'm sure to be lost in Thu -

p a tempo. *rit.*
p a tempo. *rit.*

Thü - rin - ger Wald.
rin - gi - a's woods.

a tempo.
p *mf* *p* *dimin.*

Catalogue No. 2 of Vocal Music, published by G. Schirmer, 35 Union Square, New York.

Taubert, W. , Birdie's Good-by. (Der Vogel im Abschied.)	\$0 35
— Birding in the Cradle. (Vögel in der Wiege) Sop. E. Alto D. each.	35
— Birding in the Tree. (Sitzt ein Vogel in der.)	65
— Dame Nightingale. (Frau Nachtigall.) Sop. or Alto, each.	35
— I must sing. (Ich muss nun einmal singen.)	50
— In a March-Night. (In der Märznacht.) Sop. G. Alto E. each.	50
— Slumber Song. (Wiegenlied.) Sop. or Alto, each.	25
Thomas, A. , <i>Mignon</i> : "Connais-tu le Pays." (Dost thou know that sweet Land?) Sop. E., M.-Sop. D., Alto C. each.	50
Tosti, F. P. , Amore. (Love) Valse. i. c. Sop. G. M.-Sop. F. Alto E., each.	50
— Dopo. (After) Sop. D. Alto B., each.	50
— Forever and forever. i. c. Sop. F. M.-Sop. B., Alto C. each.	35
— Good-by. Tenor A., Sop. G. M.-Sop. F. Alto E., each.	50
— M'amanti mai. (Wast thou sincere?) i. c. M.-Sop.	50
— Non m'ama più. (He loves me no more.) i. c. M.-Sop. or Bar.	35
— Non me lo dite! (Oh, tell me not!) i. f. e. Sop. B., Alto D., each.	50
— Oh! (Forgetfulness) i. e. Sop. A. M.-Sop. G. Alto F. each.	50
— Oh! Mamma. (Love's Dream) Sop. Oh, quanto io t'amerai. (O! what excess of Joy) Sop. B., Alto A., each.	50
— Penso. (I think) Sop. E., Alto C., each.	60
— Ricordati di me! (Remember me!) i. e. Sop. D. M.-Sop. C. Alto B., each.	50
— T'affrettati. (Now hasten!) i. e. Sop. G. M.-Sop. F. Alto E., each.	50
— T'amo ancora. (Still I love you) i. e. That Day! Sop. B., M.-Sop. A., Alto G. Bass E., each.	50
— Tira irei. (I'd fly with thee.) e. i. f. Sop. G. Ten. A. Alto F. each.	50
— Vieille Chanson. (An old story) Sop. Vorrei morir. (I'd wish to die) i. e. Vons et moi! (You and I) f. i. e. Sop. F. M.-Sop. B., Alto D., each.	35
— Viol piovra. (Twirl rain soon) M.-S. Tours, B., Because of thee. Sop. F. Alto D. each.	50
Venzano, L. , Grande Valse. Sop. i. e.	75
Villa, Paolo L. , By Love detained	50
Volkmann, R. , The Nightingale. (Die Nachtigall) Sop. E. Alto D., each.	50
Wagner, Richard , Walküre: Siegmund's Love Song. e. g. Ten. or Bar., each.	50
Warren, Sam'l P. , 3 Songs: No. 1. I love my Love. Sop. or Alto, each.	50
— No. 2. The Lily and the Violet. Sop. or Alto, each.	35
— No. 3. The Tryst. Sop. or Alto, each.	50
— Two Songs from Tennyson's "Miller's Daughter": No. 1. The Miller's Daughter	50
— No. 2. Love that has us in the Net	35
— Adrian's Apostrophe	35
— Farewell, if ever fondest Prayer	35
— The Fountain	35
— Mother's Morning Song	50
— The Owl. Words by Tennyson	35
— Sea Foam	35
Weber, C. M. von , <i>Euryanthe</i> : Bells in the Valley. (Glöckchen im Thale.) Sop. or M.-Sop., each.	35
— Do. "Neath the Almond Trees. (Unter blüh'nden Mandelbäumen.) Sop., M.-Sop., or Alto, each.	50
— Preciosa: All alone, yet never lonely. (Einsam bin ich nicht allein.) e. i. g. (The beautiful blue Danube) Valse de Strauss, transcr. f. i. e. Sop. D. M.-Sop. C. each.	75
— Fleur des Alpes. (Flower of the Alps.) Tyrolenne variée. f. e.	50
— Fleurs de Mai. (Flowers of May) Valse. Le Réveil. (Sunrise) Sop.	35
— Sérénade tirée de Ruy Blas. f. e.	50
Wellings, M. , At the Ferry. Golden Love. Sop. B., Alto G. each.	35
— Primrose Farm. Sop. F. Alto E., each.	35
— Some Day. Sop. E., Alto C. each.	35
Widor, C. M. , Lia e morta. (Lia is dead.) Nuit d'Étoiles. (Starlit Eve) Sop. or Alto, each.	35
Wiltse, H. M. , 'Tis Night on the Mountain Cradle Song.	35
Wüerst, R. , Sweet Rose of the Vale. (Die Rose im Thal.)	35

SONGS

with Accompaniment of Piano in Connection with other Instruments.	
Adam, A. , Noël. (Christmas Song.) i. f. e. Sop. With Violin or Cello or Flute, each.	50
Arditi, L. , Le Tortorella. (The Dove.) Valse cantabile. i. e. Sop. With Violin or Flute, each.	75
Bach, J. S. , My Heart ever faithful. (Mein glühig Herz.) With Violin or Cello or Flute. Sop. or M.-Sop., each.	65
Braga, G. , Serenata. (Angel's Serenade.) i. e. Sop. With Violin or Cello or Flute, each.	75
— Les trois Bouquets de Marguerite. (Marguerite's three Bouquets) e. i. f. Sop. With Violin or Cello or Flute, each.	75
Buck, Dudley , O Saviour, hear me! Offertory, arr. from GLUCK. Sop. With Violin or Flute or Cello, each.	50
Faure, J. , Sancta Maria. Hymn. f. e. Sop. With Violin or Organ or both.	75
Gounod, Ch. , Ave Maria. i. f. g. With Violin (or Cello), Organ and Piano Acc. Sop. M.-Sop., or Alto, each.	1 00
— Cantid, ridi, dormi. (Sing, smile, slumber.) Serenade. i. e. or f. e. Sop. With Flute or Violin or Cello, each.	60
— Noël. (Christmas Song) f. i. e. Sop. With Violin or Cello or Flute, each.	60
— Oh! voulez-vous aller? (Tell me, beautiful Maiden.) With Violin or Flute or Cello. Sop. or M.-Sop., each.	60

Kücken, Fr. , Heaven hath shed a Tear. (Der Himmel hat eine Thräne geweint.) Sop. With Violin or Clarinet or Cello or Flute, each.	\$1 25
Lachner, I. , Thou everywhere. (Überall Du) Sop. F. Alto D. With Violin or Flute or Cello, each.	75
Lucantoni, G. , Pensier d'Amore. (Thought of Love.) i. e. Sop. With Violin or Cello or Flute, each.	60
Millard, H. , Ave Maria. i. e. Sop. With Violin or Flute.	60
Massenet, J. , Elégie. f. e. With Violin or Flute or Cello. Sop. or M.-Sop., each.	50
Reinecke, C. , Greeting to the Woods. (Waldesgruss.) Sop. With Violin or Flute or Cello, each.	75
— Spring Flowers. (Frühlingsblumen.) Sop. With Violin or Flute or Cello, each.	75
Robaudi, V. , Alla Stella confidente. (Bright Star of Love.) i. e. With Cello or Violin or Flute. Sop. or Alto, each.	75
— Non ti scordar di me. (Ever remember me.) i. f. e. M.-Sop. With Violin or Flute or Cello, each.	75
Volkmann, Rob. , Remembrance. (Erinnerung.) M.-Sop. With Violin or Flute or Cello, each.	60
— The Shepherd Boy. (Der Hirtenknabe.) M.-Sop. With Violin or Flute or Cello, each.	50
Verdi, G. , Ave Maria. e. Sop. With Violin or Flute or Cello, each.	75

VOCAL DUETS.

Abt, Franz , Over the Stars there is Rest! Arr. as Duets for Sop. and Alto by DUDLEY BUCK.	35
— 22 Two-part Songs. e. (Easy) Sop. and M.-Sop. 8vo. 2 Vols., each.	50
Badia, L. , Redis le moi. (Repeat again.) Sop. and Bar.	50
Bendel, F. , Heart Throbs. (Wie berührt mich wundersam.) M.-Sop. and Alto.	35
Bordese, L. , The Carnival of Venice. (Le Carnaval de Venise.) f. e. Sop. and Alto.	65
— The Gypsies. (Les Zingarielles.) f. e. Sop. and Alto.	50
— The Mountain Riders. (Les Breilennens.) f. e. Sop. and M.-Sop.	75
— Un Nido d'Uguignol. (Nightingale's Nest.) i. e. Sop. and M.-Sop.	50
— The Sister Birds. (Les Fauvettes.) f. e. Sop. and M.-Sop.	50
— Telling Secrets. (Les Confidences.) f. e. Sop. and Alto.	50
Brahms, J. , The Gypsies. (Les Bohémiennes.) Arr. from Hungarian Dances. e. f. Sop. and Alto.	75
Campana, F. , Guarda che bianca Luna. (See the pale Moon.) Sop. and Ten.	50
Concone, J. , Les Jardiniers. (The Flower Gatherers.) f. e. Sop. and Alto.	50
Gobbaerts, L. , Aubade à la Fiancée. (The bridal Morn, d'après "Cavotte Stéphanie" de Czibulka. f. e. Sop. and Alto.	75
Graben-Hoffmann, H. , The Disconsolate. (Die Trostlosen.) Sop. and Bar.	65
Gumbert, F. , Cheerfulness. (Fröhlichkeit.) Waltz-Duet. Sop. and M.-Sop.	65
Händel, G. F. , Light of thy Beauty. (Caro, più amabile bella.) i. e. Sop. and Alto.	75
Kücken, Fr. , The Hunter. (Der Jäger.) Sop. and Alto.	35
— Oh! Swallow, happy Swallow. (Abschied der Schwalben.) Sop. and Alto.	65
— 12 Duets. e. Sop. and M.-Sop. or Alto.	1 00
Lassen, E. , Si vous n'avez rien à me dire. (Doubting Lovers.) f. e. M.-Sop. and Alto.	35
Leslie, F. , Fan Duet. Sop. and Alto.	75
Mendelssohn, F. , Antim. Song. (Herbstlied.) Sop. and Alto.	50
— Greeting. (Gruss.) Sop. and Alto.	35
— I would that my Love. (Ich wüßte, meine Lieb!) Sop. and Alto.	40
— May Bells and Flowers. (Maidelklockchen und die Blümlein.) Sop. and Alto.	40
— 16 Two-part Songs. Complete. 8vo.	1 00
Millard, H. , Vieni al mio Sen! (Come to my heart.) i. e. Sop. and Ten.	60
— Vien, mio Edgardo! (Come, dear Edgardo!) Notturno. Sop. and Ten.	50
Nicola, O. , Dis-moi un Mot. (One Word.) f. e. Sop. and Ten.	50
Offenbach, J. , Contes d'Hoffman: Barcarolle. f. e. Sop. and Alto.	35
Pinsuti, C. , Ama! (Love only) Alto and Bar. i. e.	75
— Amore. (Love.) i. e. Sop. and Bar.	75
— Il Ciel stellato. (The starry Heaven.) Sop. and Alto. i. e.	65
Reinecke, C. , 3 Duets for Sop. and Bar, each.	50
— No. 1. No Care by the Way. (Keine Sorg' um den Weg.)	
— No. 2. When is the loveliest. (Ghasel.)	
— No. 3. May Song. (Maidel.)	
Rubinstein, A. , The Angel. (Der Engel.) Sop. and Alto.	35
— Birding. (Das Vögelin.) Sop. and Alto	50
— Pass lightly. (Vorüber.) Sop. and Alto	35
— The Wanderer's Night Song. (Wanderer's Nachtlied.) Sop. and Alto.	35
— 18 Duets. e. g. Sop. and M.-Sop. or Alto, 8vo.	1 25
Schäfer, A. , Golden Wedding Morning. (Goldener Hochzeitmorgen.) (Comic.) Sop. and Bar.	75
— Lesson in English. (Das Lesekränzchen.) (Comic.) Sop. and Alto.	1 00
— Mrs. Doctor and Mrs. Proctor. (Frau Directorin und Frau Inspectorin.) (Comic.) 2 Sop.	1 00
Schumann, R. , The falling Leaves bring Sadness. (Herbstlied.) Sop. and Alto	35
— The Rosebud. (Schön Blümlein.) Sop. and Alto.	50
— Were I a Birding. (Wenn ich ein Vögelin wär!) Sop. and Alto.	35
Smart, H. , The Fairies' Revel. Sop. and Alto	60
Widor, Ch. M. , J'ai tant senti près des Flots. (Once I stood on the Shore.) f. e. Sop. and Alto.	35
— Je ne croyais pas au Bonheur. (I had lost all Faith.) f. e. Sop. and Alto.	35

FEMALE VOICES. TRIOS, CHORUSES, CANTATAS AND OPERETTAS.

G. Schirmer's 8vo Collection of Choruses for female Voices.	Net.
No. 1. Ten Trios in Canon Form. e. Net. g. (3 Voices.) Carl Reinecke.	\$0 60
No. 2. The Gypsies. (4 Voices.) Robt. Schumann.	30
No. 3. The Water Nymph. (4 Voices, Alto Solo and Chorus.) Rubinstein.	30
No. 4. Ave Maria. (4 Voices.) i. e. Joh. Brahms.	30
No. 5. Charity. (3 Voices, Solo and Chorus.) J. Rossini.	12
No. 6. Easter Bells. Trio of Chorus. Arnold Krug.	12
No. 7. Morning Serenade. Trio or Chorus. Arnold Krug.	30
No. 8. The Spring. (Primavera.) (4 Voices, Solo and Chorus.) C. Moderati.	30
No. 9. Rest thee on this mossy Pillow. Smart.	15
No. 10. Holy Christmas Night. Lassen.	25
No. 11. Pilgrims of the Night. Westbrook.	20
No. 12. Approach of Spring. With 4-hand Acc. N. W. Gade.	30
No. 13. Summer Fancies. Waltz. O. Metra.	25
No. 14. I waited for the Lord. Trio or Chorus. (Arranged.) F. Mendelssohn.	15
No. 15. Ave Maria. Sop. Solo and Chorus. (Arranged.) Mendelssohn.	10
No. 16. "All Hail to thee." Pilgrims' Chorus from <i>Tannhäuser</i> . Wagner.	15
No. 17. Invitation to the Dance. Polka-Rondo. (4 Voices.) M. Oesten.	25
No. 18. Cheerfulness. Waltz-Rondo. F. Gumbert.	30
No. 19. At the Cloister Gate. Sop. and Alto Solo and Chorus. E. Grieg.	30
No. 20. O! praise the Lord. 117th Psalm, with 4-hand Acc. J. H. Cornwell.	20
No. 21. The Angel. (e. g. 2 Voices.) A. Rubinstein.	25
No. 22. 12 2-3- and 4-voiced Canons. i. e. Cherubini. Sop. or Alto, each.	20
This Collection will be continued.	
Reinecke, C. , Bethlehem. Sacred Cantata. "Cinderella." Fairy Cantata.	1 50
— "Little Rosebud." do	1 50
— "Little Snowdrop." do	1 50
— The enchanted Swans. Cantata (with Harp, 2 Horns and Cello ad lib.)	1 50
Rheinberger, R. , The Daughter of Jairus. Sacred Cantata	50
— Poor Henry. Comic Operetta	75

MIXED VOICES. ORATORIOS, CANTATAS, QUARTETS, ETC.

G. Schirmer's 8vo Collection of Choruses for mixed Voices.	Net.
No. 1. Ring out, wild Bells. Dr. L. Damosch.	12
No. 2. Love in Springtime. M. Hauptmann.	10
No. 3. Two resolute Lovers. M. Hauptmann.	6
No. 4. Soldiers' Chorus. e. i. Faust. Ch. Gounod.	15
No. 5. Salve Regina. I. Aichinger.	10
No. 6. "Twine ye the Garlands." Chorus from <i>Ruins of Athens</i> . Beethoven.	20
No. 7. Jack Frost. Alfred R. Gaul.	10
No. 8. Fair Daffodils. S. P. Warren.	30
No. 9. Bridal Chorus. F. H. Cowen.	30
No. 10. Jubilate Amen. e. g. Sop. Solo and Chorus. M. Bruch.	20
No. 11. Odysseus. Chorus parts only (in score). M. Bruch.	75
No. 12. "From Thy Love as a Father." For Sop. Solo and Chorus. (Redemption.) Gounod.	10
No. 13. "Lovely appear." For Sop. Solo and Chorus. (Redemption.) Gounod.	20
No. 14. Fa. Ellen. Sop. and Bar. Solo and Chorus. M. Bruch.	50
No. 15. Unfold ye Portals. Sop. Solo and Chorus. (Redemption.) Gounod.	20
This Collection will be continued.	
Bach, J. S. , A Stronghold sure. 8vo. net.	50
Berlioz, H. , Childhood of Christ. Sacred Trilogy. e. 8vo.	1 25
— The Damnation of Faust. Dramatic Legend in 4 Parts. e. g. 8vo. net.	2 50
— Fall of Troy. From <i>Les Troyens</i> . 8vo.	1 00
— Requiem. i. 8vo.	1 50
Buck, Dudley , Hymn to Music. 8vo.	40
Damrosch, L. , Sulamith. Biblical Cantata. 8vo.	1 00
Franz, Rob. , 4 German Chorals arr. for 4 mixed Voices.	50
Gade, N. W. , Spring Greeting. (Frühlings-Gesangs.) Piano Score.	1 25
Gilchrist, W. W. , 48th Psalm. Cincinnati. Prize Composition. 8vo. net.	1 00
Goldbeck, R. , Morning. 2 Sop., 2 Ten. and 2 Basses, with Piano Acc. Score.	85
— The same, arr. as a Trio. Sop., Ten. and Bass.	65
— Oh, how can I ever forget thee? Quintet or Chorus. 2 Sop., Alto, Ten. and Bass. Score.	65
— Princess and Gardener. Quintet or Chorus. 2 Sop., 2 Altos and Bass, with Bar. Solo. Score.	75
— Spring is coming. Quartet. Score.	50
— 4 Voice Parts, each.	10
— Sunset. Quartet. Score.	65
— 4 Voice Parts, each.	10
Gounod, Ch. , The Redemption. Sacred Trilogy. 8vo.	1 00
Gregor, C. , Spring and Love. (Frühling und Liebe.) Piano Score.	1 75
— 4 Voice Parts, each.	25
Händel, G. F. , Utrecht Jubilate. 8vo. net.	50
Mendelssohn, F. , 18 Quartets. e. Score.	1 00
Mercadante, S. , 7 last Words. (Settime ultime Parole) i. e. 8vo.	1 00
Rubinstein, A. , Tower of Babel. net.	1 25
Whiting, Geo. E. , The Tale of the Vikings. Cantata. 8vo. net.	1 50

MALE VOICES.

QUARTETS AND CHORUSES.

Bohn, E. , "In Vino Veritas." Translated and arr. by DUDLEY BUCK. Score.	\$0 25
Parts, each.	10
Buck, Dudley , King Olaf's Christmas. Solo and Chorus. Score.	1 50
4 Voice Parts, each.	5
— The Nnn of Nidaros. For male Chorus and Ten. Solo, with obligato Piano Acc. and Reed Organ ad lib. Score.	1 25
Chorus Parts, each.	15
— "Promethes unbound." For Ten. Solo and Cho. with Acc. of Piano, Organ, Flute and String Quintet. Full Score.	2 50
Piano Score, \$1 50. Voice Parts, each.	15
— 3 Favorite Scotch Songs, arr. Svo. No. 1. Robin Adair. Score.	10
2. Bine Bells of Scotland. Score.	20
3. Annie Laurie. Score.	20
Cornell, J. H. , Ode to Hesperus. Score.	15
Cortada, A. , Hymn to the Night. (Hymne an die Nacht.) Score.	30
Goldbeck, R. , The Sands of Dee. Score.	30
Three Fishers. Score.	30
Mosenthal, J. , Blessed Pair of Sirens. (Hölle Sirenen.) Score.	30
Warren, S. P. , Three 4-Part Songs. Score No. 1. Love. No. 2. Hark! 'tis the Breeze. No. 3. Thine is a little Hand.	75
Weinwurm, R. , Slavonic Love Song. Chorus, with Piano Acc. Translated by DUDLEY BUCK. Score.	25
Parts, each.	10

VOCAL METHODS, VOCALISES AND EXERCISES.

Bonold, Fr. , Etude complète de Vocalisation, en 6 Tableaux. Sop. or Alto, each.	1 00
Cornell, J. H. , THE SILICATE MUSIC SLATE (two Slates in one), for practical Exercises in learning to transpose and sing the <i>Diatomic Scales</i> and the <i>Normal Intervals</i> ; being introductory to the "Practice of Sight Singing." With accompanying Pamphlet, explaining the Scales and the Intervals, and giving the various Exercises to be made with the Slates. N.B.—The Silicate Slate is to be had with the Staff in the Bass-Clef (for Bass and Baritone), or with the Staff in the G-Clef (for Soprano and Tenor). Orders for the Slate should state which of the two is desired. Price of Pamphlet, 25 c.; Slates, each, 50c.	
THE PRACTICE OF SIGHT SINGING. In two Parts: PART I.—Doctrine of Tonality Scales, Intervals, etc., followed by copious vocal Exercises on Intervals. PART II.—Doctrine of Rhythm, etc., followed by Rhythmical Exercises on the Scales, Intervals, etc. The whole forming a complete practical Course of Study for all who wish to acquire Facility in reading Music at Sight. Large 8vo. net, \$1.00.	
Piano Accompaniments to the Rhythmical Exercises in the above Work, published separately in Sheet-Music Form. Sop. or Alto, each, 75 cents.	
See also: A PRIMER OF TONALITY. (Theoretical.)	
Marchesi, Mathilde C. , Op. 1 Exercises élémentaires gradués. New Ed.	2 50
— Op. 2. 24 Vocalises Sop. on M.-Sop.	2 50
— Op. 4. 12 Etudes de Style pour Sop.	1 50
— L'Art du Chant: Op. 5. 24 Vocalises élémentaires et progressives pour M.-Sop. ou Alto.	3 00
Op. 6. 24 Vocalises (Perfectionnement du Mécanisme de la Voix) pour M.-Sop. ou Alto.	4 50
Op. 7. 12 Etudes de Style pour M.-Sop. ou Alto.	2 25
Op. 10. 24 Vocalises élémentaires et progressives pour Alto.	3 00
Marchesi, S. C. , 30 Vocalises élémentaires et progressives pour toutes les Voix.	2 50
Nava, G. , Op. 21. Répertoire di Solfeggi per Sop. or M.-Sop.: Book 1.	1 50
Book 2.	1 25
Book 3.	1 25
— Op. 22. 60 Solfeggi per Alto.	2 40
Book 1.	2 40
Book 2.	2 50
Book 3.	2 25
Panofka, H. , Op. 81. 24 Vocalises for Sop. or M.-Sop. or Ten. Complete.	3 00
— The same in 2 Books, each.	1 50
— Op. 81a. 24 Vocalises for Alto or Bar.	4 00
— The same in 2 Books, each.	2 00
— Op. 82. 24 Vocalises progressives pour toutes les Voix. Book I. \$1.75; Book II.	2 25
— Op. 83. 12 Vocalises d'Artiste pour Sop. on M.-Sop. 2 Books, each.	2 00
— Op. 84. 86 nouveaux Exercices progressifs, pour Sop. ou M.-Sop.	2 00
— Op. 89. 12 Vocalises progressives, Alto.	2 00
— Vocal A B C. First Lessons in Singing and 24 Vocalises. e. 8vo. Complete.	1 50
— The same in 2 Books. I. \$1 00; II.	75
Pinsuti, C. , Daily Vocal Exercises. Revised by J. H. Cornell.	1 00
Sieber, F. , 60 Vocalises for advanced Pupils: Book 1. 10 Vocalises for Sop.	Op. 78 2 00
" 2 10 "	" M.-Sop. Op. 79 2 50
" 3 10 "	" Alto. Op. 80 2 50
" 4 10 "	" Ten. Op. 81 2 50
" 5 10 "	" Bar. Op. 82 2 50
" 6 10 "	" Bass. Op. 83 2 50
— Elementary Vocalises: Book 1. 36 Vocalises for Sop.	Op. 92 1 50
" 2 36 "	" M.-Sop. Op. 93 1 50
" 3 36 "	" Alto. Op. 94 1 50
" 4 36 "	" Ten. Op. 95 1 50
" 5 36 "	" Bar. Op. 96 1 50
" 6 36 "	" Bass. Op. 97 1 50
— Op. 129. 10 Vocalises (advanced) for equalizing the Voice. Sop.	3 00
— Op. 130. do. do. do. M.-Sop.	3 00
— Op. 131. do. do. do. Alto.	3 00
— Op. 132. do. do. do. Ten.	3 00
— Op. 133. do. do. do. Bar.	3 00
— Op. 134. do. do. do. Bass.	3 00
Vaccal, N. , Méthode pratique du Chant Italien.	50
Viardot-Garcia, Mme. , An Hour of Study Exercises for the Voice, adopted by the Conservatory of Paris.	1 50
Wüllner, Franz , Treatise on CHORAL SINGING. (Theoretical and practical Method for Chorus Classes.) 8vo. net.	80

Complete Catalogue of all my Publications and of "Edition Peters" sent on Application.

IMPORTER of MUSIC and PUBLISHER, SOLE AGENT for "EDITION PETERS" (LEIPZIG), AUGENER & CO. (LONDON).